

Dark End of the Street

ISSUE ONE

\$2 USA / \$3 ROW



terminus city, the debonaires, tim wells,
holidays in the sun sf, pressure beat records,
no future records, reviews and more!

Welcome to the first issue of *Dark End of the Street* skinzine!

First of all, thank you for picking this up, we hope you won't be disappointed. If you are, too bad! Start your own zine and then you can bitch all you want!

Dark End of the Street was started by two skinheads in response to the lack of zines, especially in the United States. Our influences are zines like Hard As Nails, Boots and Booze, Cromptop, and Skinhead Times. We're here to cover the skinhead scene, not the politics. That means you'll see the best of the skinhead scene here, no fencewalking bullshit! When it comes to music you'll find a mix of Reggae, Oi!, Northern Soul, and other genres. We know different skinheads have different preferences and we'll try not to let ours highly affect our content. If there's something you'd like to see here let us know, we gladly accept feedback.

In this issue you'll find interviews with Atlanta Oi! Band Terminus City, Ex-Skinhead Tim Wells, and the Riverside Reggae Band The Debonaires. (Don't forget to pick up Terminus City's new split 7" with No Holds Barred available from Reality Clash Records) Also in this issue, photographer Michele Willson shares some of her shots from Holidays in the Sun 2001 in San Francisco. We've made sure we got shots of those big bands you want to see (the oldies but goodies) plus some favorite smaller bands. You'll also find a piece written by Tim Wells on Pressure Beat Records, as well as a piece about No Future Records written by Lazy from Aachen, Germany. Of course we also have all the essentials like reviews, ads, and top 5's!

In other news, zine editor Melissa along with friends Linda & Sarah have just re-vamped and moved their webpage Skingirl Pride to a domain. Make sure you show them some support and check it out at: <http://www.skingirlpride.com!>

Well, that's about it for now. Until next time, Keep the Faith.

-Melissa & Ryan, Dark End of the Street



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information

ADVERTISING: We have affordable ad space available. Please contact us via email or send a SASE for details. We are also very open to trades.

REVIEWS: We take submissions for reviews from bands, labels, zines, whoever. Send us your stuff to our PO Box. Remember, it's a review. We will give our honest opinion on everything.

Contributions: Yes, we want your help! Editorials, Scene Reports, Interviews, Live Show Reviews, Photos, whatever you have we may want. Typed submissions are preferred!

dark end of the street

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(sorry to anyone we may have forgotten!)

Echoes from the Alleyways

Coming soon from Germany's **Black Pearl Records**, San Francisco's Northern Soul outfit, the **InCiters** new 7" "Groovy Two Shoes" will be available. (Pf 200913/ 56009 Koblenz/ Germany)... Out Now from **Camden Town Records** in collaboration with **Guilty Records**, a new **Retaliator** 4 track EP "Patriotic Alcoholics" including a cover of Blitz's "4Q" for more information contact Camden Town at camdentown@eresmas.net... Coming soon on **DSS Records**, Hamburg's **Soul Boys** along awaited debut album. Also **Stomper 98** are coming out with a new CD/LP with a new singer this time, the **Broilers** - "Fackeln im Sturm" will be released on CD/LP and **Volxsturm** "Oil is fun" on limited LP will be reissued. (PO Box 739/ 4021 Linz/ Austria)... **Laurel Aitken** has a new live album, "Laurel Aitken - Live at Club Ska" with special guest Rico on trombone. It's available on **Club Ska Records** and was recorded in London in January. Club Ska Records also has live **Derrick Morgan & Owen Grey** albums coming soon. (PO Box 116/ Ruislip Middlesex/ HA4 8BB/ UK)... Out now on **TKO Records**, **Slaughter & the Dogs**- "Beware Of..." CD/LP, the **Beltones**- "Cheap Trinkets" CD/LP, **Slaughter & the Dogs**- "Saturday Night 'Till Sunday Morning" single. Also coming soon **The Business** - Hell 2 Pay CD/EP/ Limited Edition 7" Picture Disc Single. (3126 W. Cary St. #303/ Richmond, VA 23221)... **Reality Clash Records** has just released a 7" from DC's **Counterattack** called "Fight Back". Also coming soon on **Reality Clash**, **Battalion 86** "Strength for All" CD/LP, **Terminus City** CD/EP, **Terminus City/ No Holds Barred** split 7", **Battalion 86/Skinflicks** LP/CD, and "Songs of Victory" comp with **Counterattack**, **Battalion 86**, **Skinflicks**, **Staggers**, **Hammerboiz**, and more. (PO Box 491 Dana Point, CA 92629-0491)... **Jamdown Records** is releasing "The Shack Vol. 3- Transatlantic Ska". It features British and American Ska bands such as **Stubborn Allstars**, **Pama International**, **Bim Skala Bim**, **Victor Rice**, **Topcats**, **Da Whole Thing w/ Chris Murray**, **Capone & The Bullets**, **Steady Earnest**, **Skinnerbox**, **Great Googa Moogas**, and many more. Also South London ska outfit the **Topcats** debut release "Mr. Donkey Paradise" will be released. (26a Craven Road/ Newbury, Berks/ RG14 5NE, UK)... **Captain Oi! Records** have some releases in the works for February and March. Reissues of "City Baby Attacked by Rats" and "City Baby's Revenge" by **G.B.H.** will be available. New releases to be expected are a new **Adicts** studio album "Rise and Shine", a new **Argy Barge** album, new material from **Angelical Upstarts**, and a new one from **999**. Also in the works are reissues from **Judge Dread**, **Peter & the Test Tube Babies**, and the **Adicts**. (PO Box 501, High Wycombe, Bucks, HP10 8QA, England)... **77 RPM Records** has a compilation called "Avenues & Alleyways" coming your way soon. Some confirmed bands are **Smogtown**, **BladderBladderBladder**, **Beerzone**, the **Generators**, and the **Voids** plus there's more to be announced. (PO Box 9186, Glendale, CA 91226)... **Blind Beggar Records** has some new releases in the works including **The Cleats** LP "Lost Voice, Broken Strings", the **Devil Skins** "Liberta" EP, **Wednesday Night Heros** self-titled LP & a compilation called 'Brewed in Sweden' with bands like **The Righteous**, **Dim's Rebellion**, **The Fisticuffs**, **The Pints**, and **The Headhunters**. (Bogenstrasse 25/ 66957 Eppenbrunn/ GERMANY)... **Copasetic Mailorder** in Germany has newly released Japanese Rocksteady 8 piece **The Dreamlets** EP "Ready Rocksteady Go" in collaboration with **Brutus Records**. It's a 3 song release which includes an excellent version of "My Boy Lollipop" recorded in Japanese (Viktoriastr. 85/ 52066 Aachen/ Deutschland)... **Brutus Records** have just released **Frankie and the Flames** "The Best of ...1979-1986" CD. Also they have become the official distributors for **Step 1 Records** home of bands like **Cock Sparrer**, **Cockney Rejects**, **4 Skins**, **Last Resort**, **Oppressed**, **Judge Dread** and many more! (via Stevani 5/ 29100 Piacenza/ ITALY)... **Heartbeat Records** has two compilations out now on CD with vinyl

soon to come "Knock Out Ska: Treasure Isle Instrumentals and Vocals" and "By Special Request: 18 Top Rock-Steady & Reggae Classics". Also coming soon "Head Shot: Instrumentals, Dubs and other Oddities" for you fans of the 1970s productions of Winston "Niney" Holness. (1 Camp Street/ Cambridge, MA 02140)... Coming soon on **Radio Records**, "Battle for the Airwaves Vol. 2" featuring **The Templars, The Bodies, The Wretched Ones**, and **Smogtown**. Also **The Trends**, a **Bodies** side-project will release a 7". Currently out on **Radio, Bovver Wonderland** 14 song CD "Forgotten Heros". (PO Box 1452/ Sonoma, CA 95476)... **Skinhead World** is releasing a CD compilation of skinhead bands from all over the world, they're currently looking for more bands for the CD. If you're in a band, contact them at bands@skinhead-world.com... **Special Potato**, music company of **The Slackers** are reissuing 'Better Late Than Never' first album of **The Slackers**. Also in the works a "This Are Special Potato" compilation with unreleased **Slackers** tracks, **Dave Hillyard and the Rocksteady 7**, and more. (233 South 1st Street, #2W/ Brooklyn, New York 11211)...

For all you web savvy types, you can find the mentioned labels on the net:

TKO- www.tkorecords.com / Reality Clash- www.realityclash.com / Club Ska- www.clubska.com

Captain Oi- www.captainoi.com / 77 RPMs- www.77rpmrecords.com / DSS- www.dss.at

Blind Beggar- www.oirecords.com / Copasetic- www.copasetic.de /

Brutus- www.brutusrecords.com / Heartbeat- www.rounder.com/heartbeat

Camden Town- <http://trax.to/camdentown/> Black Pearl- www.blackpearlrecords.de

Jamdown- www.jamdownrecords.co.uk / Radio- www2.vom.com/~radio77

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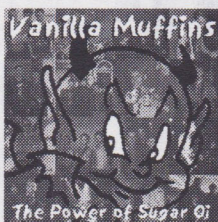
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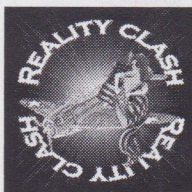
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This interview was conducted with Frank (vocals) of Terminus City.

Interview by Melissa

Dark End of the Street: When and where did Terminus City first get its start?

Frank: We've been around since 1997. Guillermo and I have been good friend for years and had talked about starting a band. I met Chris (our first drummer) and called Guillermo to see if he wanted to try and get something going. We had a false start with a really bad bass player and a rhythm guitar player. Chris moved to Florida for a few months and we met Wes through the other two guys. Wes came in on drums. We floundered around for a little longer (the bass player couldn't play) and Chris returned from Florida. Wes moved to Bass, the non-bass playing bass player and the rhythm guitar player left, Chris came back on drums, Guillermo stayed on guitar, and I stayed on vocals and Terminus City started.

Dark End of the Street: What is the current band line-up? Have you had a lot of changes?

Frank: I still sing, Guillermo still plays guitar, and Wes still plays bass. We've had some drummer difficulties. Chris left right after our CD release show, due to some personality conflicts and not being into it anymore. We found a new drummer immediately in a friend of a friend named Josh. He played with us for about 9 months and then something really strange happened, that I can't really explain even now. I guess he had a bit of a melt down and sort of freaked out and somehow it was all our fault for not understanding. Which in my opinion we were trying to be very understanding but these things happen I guess... After that we searched high and low for a drummer and had no success. A good friend of mine put on the Promote Chaos festival last June and really wanted us to play. So, in steps a friend of mine, Tim, who has been in several bands here in Atlanta. He learned 10 songs of ours in about 5 practices and we played the show. Tim pulled it off quite well! Unfortunately, he didn't have time to drum with us full time. Fast forward several months to Sept. and Freddie, from No Holds Barred, starts playing drums with us as a "full-time fill-in drummer". He's played the last five shows with us including Gainesville, FL., Kansas City, MO., Chattanooga, TN. Three cheers for Freddie!!!! He even played drums with us in the studio when we went in to record two more songs for our split with No Holds Barred. In August, Dooley, drummer extraordinaire, is moving to Atlanta with his wife and he will be playing with us full time. Dooley is friends of the Beltones from Florida and a hell of a drummer.

Dark End of the Street: You've basically disappeared for the last year. What brought you back and what can we expect from you now and in the future?

Frank: Yeah, drummer problems as stated above kept us from doing much. We never left, we were just stalled for a bit. We just released a track on the TKO Records Punch Drunk 3 comp. and have finished recording the songs for our split. After that who knows??? We hope to continue writing new material and release some more music. It's way too much fun to give up!

Dark End of the Street: How do you think your music has progressed since your start?

Frank: We've started sucking less and less... I think we've all gotten better at what we do and hopefully that shows in our recordings. I think our songs have a little more to them than the old stuff. Do punk bands mature???

Dark End of the Street: Tell me a bit about your new split with No Holds Barred on Reality Clash Records. How does it differ from your previous releases?

Frank: Like I said we just recorded two more tracks for it the other day. No Holds Barred went in the same day to record their stuff as well. It made sense since Freddy would only have to set up his drums once. The other four tracks we're using we recorded as a 3 piece. Wes played drums and then went back and overdubbed the bass. It took a bit longer but we did it and I think it sounds good. We redid Kids in America and Matt (the singer for No Holds Barred) sang the chorus on it. N.H.B. also sang backups with us on "Set Me Free" (which is a new one of ours that I think kicks much ass). Oh, and "Vultures" a brand new one by No Holds Barred is awesome! I think it's my favorite song of theirs right now. I'm not sure how it differs from the old stuff. I think we still sound about the same, just maybe a little better.

Dark End of the Street: Do you have any additional releases or tours planned at this time?

Frank: Tours? That would be a big no. We can't play out of town too often. Our jobs and responsibilities don't really allow taking a week or two to cruise around. I've got two sons and unless Sony or someone (yeah right!! ha ha) provides a kid friendly tour bus we're not gonna be touring anytime in the near future. We try to do some hit and run shows here and there when we can.

Dark End of the Street: What's the craziest thing that's happened while on a tour?

Frank: Nothing really amazing to tell. Hmm, I've had to 'McGyver' our van a few times. The thought of not getting where you're going and being stranded is pretty exciting. Oh, and we almost ran out of gas in the middle of nowhere Kentucky! That was scary! I somehow managed to keep the van chugging along on fumes for two miles while switching back and forth between the two gas tanks as we lurched down the road at about 25mph. We amazingly coasted into a Flying J truck stop and didn't end up squealing like pigs for some descendant of leather face. We don't get out of town much. Sorry we don't have any crazy stories for you.

Dark End of the Street: Some would consider Terminus City to have more of a GMM sound. How did you hook up with West Coast label TKO Records?

Frank: I wouldn't say that bands that are on GMM have the "GMM Sound". I don't think they have a sound really. GMM wasn't interested, Mark at TKO was. End of story.

Dark End of the Street: What is your stance on openly political bands? Do you think they have a place in the skinhead scene?



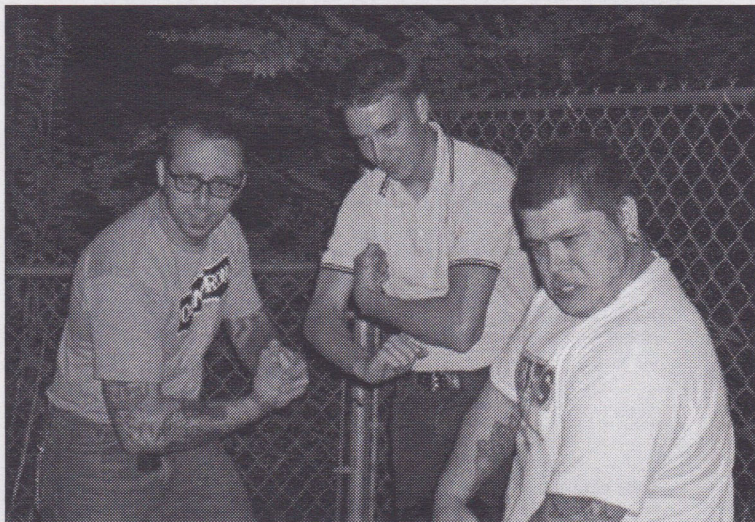
Frank on Halloween

Frank: Everyone is entitled to their political opinion. If you mean racist bands, then I'm not into it at all. Our guitar player (who is one of my best friends) is from South America and is Hispanic. You figure it out. I'm also not into the whole communist thing either. Both my parents are from Europe. My mom survived WWII in Italy (including a bomb that went through her apartment building's roof but was a dud), and my dad escaped Hungary during the communist revolution. I'm not a fan of extremism. I try to keep my political discussions among friends. You can talk til your blue in the face and keep saying the same thing over and over and people will still think what they want. I feel I say all I need to in how I live my life. I think that there are several different skinhead scenes including the racist ones. It has become too diverse and too separated to think that you can have no politics ever, and everyone can just get along all the time. You get people that may look the same on the outside but have extremely different views on things that just won't mix. At some point people have to stand up for what they believe is right. I'm not talking about having gang fights or anything like that. I mean, just staying true to yourself and your beliefs. I hope that makes sense...? I also think the people that float around from one scene to another are the ones that really cause most of the problems. Normally the various separate scenes have no contact (at least in Atlanta) but then you get someone that floats back and forth running their mouth the whole time and then there's trouble..

If a band wants to put it's political heart on it's sleeve that that's their call. But you should be ready to back up what you sing about when you get called on it regardless of your political leanings. For example the "anarchist" band that lives at home with mom and dad in the suburbs, or the Oi band that always sings about "down the pub" when the guys are all 15 and couldn't get in a bar to save their lives. Stick to what you know and what you're really about. We're about having a good time and blowing off some steam. We've got enough problems of our own that we don't try to worry about everyone else's lives and beliefs. Hopefully some people can relate to our music and our lyrics, and maybe it will help them get through a bad day, or put a smile on their face, or help them feel not so alone. We don't have an agenda...

Dark End of the Street: How are the current skinhead & music scenes in Atlanta? How have they changed over the years?

Frank: 2001 kinda sucked. We did have two festivals (Promote Chaos, and the Beer Olympics), but overall the music scene suffered. Two clubs closed down. The Point (which closed a couple years ago), and the 513 Club which closed last year. Not having a Punk/Oi



friendly venue that will put on all ages shows has hurt Atlanta. The Masquerade is still here and pretty good about doing local shows, but the place is massive (1000 person capacity) and doing a local show there sucks. Unless you can get 300 people or so there it's a big cavernous empty place to play. Things are starting to look up though. The 9 Lives Saloon is doing some 18 and up punk shows, and the Somber Reptile has started to book punk shows again. We're keeping our fingers crossed! Atlanta has always had a great skinhead and punk scene so we are working and keeping things alive.

Dark End of the Street: You have a show coming up with an amazing line-up: Slaughter & the Dogs, the Templars, the Beltones, APA, Pistol Grip, and yourselves. How did this show come about and how do you think it'll turn out?

Frank: TKO was setting up the Slaughter and the Dogs tour. The Beltones are going to do part of the tour with them and Pistol Grip is doing the whole tour. We got asked to play the Atlanta show, so did APA. The Templars were able to figure out how to get down to Atlanta to do the show as well. Nothing magical really, but a good line up and it should be a great show! We haven't had a big show in Atlanta since the Beer Olympics in July.

Dark End of the Street: Any final comments?

Frank: Thanks for the interview! Thanks to all our friends (labels, fans, and bands) that have supported us!!! Have fun, be careful, and try to think for yourself! This way when things go wrong you only have yourself to blame.

Thanks to Frank for the interview & to Ethan from Reality Clash for setting it up.

Check out Terminus City on the web: www.angelfire.com/ga2/terminuscity/

SKINHEAD GIRLS, A MESSAGE TO YOU !

I (Agathe) started to work on a Skingirl photobook in 98' and received good pictures from every where but not enough ! And i need YOUR help to end it !

I AM STILL LOOKING FOR PICTURES OF
SKINHEAD GIRLS & ALSO GOOD DRAWINGS.

I'd like to show in this book skinhead girls from the whole world, representing each country, in everyday's life as a skinhead.
Tall or short, plump or thin...it doesn't matters.
this is certainly not a contest !
That book can be representative of us & the scene we're into, with a bird's eye view of it.

This is a non political book nevertheless i do not expect to receive anything dealing with racism.

The project is to realise a good photobook exclusively about Skinhead girls, worldwide.

Send your greatest shots and artwork with few lines about you and explanations about the pict's to:

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Do not hesitate to come on my webpage for further informations and to contact me anyway...e-mail: skinheadgirls@multimania.com

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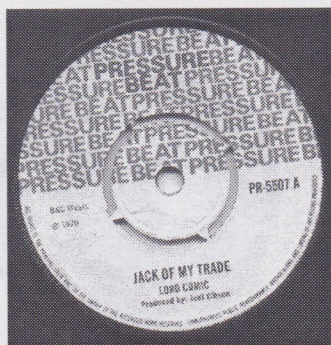
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PB5502 Mad Rooster/As Far As I Can See *Lloyd Willis*
PB5503 Walk By Day, Fly By Night/Unknown Tongue
The Reggae Boys/Joe Gibbs & The Destroyers
PB5504 News Flash/Version
Desi Young/Joe Gibbs & The Destroyers
PB5505 Pressure Tonic/Matchuki's
The Destroyers
PB5506 Pussy House Catch A Fire/Follow This Beat
The Soul Brothers/The Destroyers
PB5507 Jack Of My Trade/United We Stand
Lord Comic/Cynthia Richards
PB5508 Ten Feet Tall/Chapter
Lizzy/Joe Gibbs & The Destroyers
PB5509 Them A Fi Get A Beatin'/Version
Peter Tosh/Third & Forth Generation
PB5510 Shanky Dog/Boney Dog
Bunny Flip/Joe Gibbs & The Now Generation
PB5511 Hammering/Medicine Man
Nicky Thomas & Cat Campbell/First Generation
PB5512 You Wrong Fi Trouble Joshua/Joshua Row Us Home
Eddy Ford/Carey & Lloyd
PB5513 Money In My Pocket/Money Love
Dennis Brown/Joe Gibbs All Stars
PB5514 Tipatone/Do It To Me
K. Smiley & Joe Gibbs All Stars
PB5515 More Dub/Part Two
Little Johnny Jones/Joe Gibbs & The Professionals



Joel Gibson was born in Montego Bay in 1945. He is better known as Joe Gibbs, one of the greatest producers of reggae music. He entered the music business in 1967 after seeing how well records sold from his TV repair shop in Kingston, Jamaica. His first label, Amalgamated initially had Lee Perry engineering. Perry cut his signature tune 'The Upsetter' for the label. In 1968 Scratch left to start his Upsetter label. He and Joe Gibbs parted company somewhat acrimoniously. Luckily for music fans though the split led to Lee Perry's 'People Funny Boy' and Sir Gibbs' 'People Grudgeful'. Both top drawer reggae records.

Joe Gibbs was encouraged by Bunny 'Striker' Lee and soon had replaced Perry with the excellent Winston 'Ninety' Holness. Initially recording on 2 track from a studio at the back of the TV shop, a 2 track studio was established at 17 Burns House in the Duhaney Park area of Kingston.

From 1968 Amalgamated released records in Britain as a Trojan subsidiary. They had many hits, especially from The Pioneers. In 1970 Joe Gibbs scored a big hit with the Nicky Thomas record 'Love Of The Common People'. Trojan overdubbed strings onto the UK release, which was on the familiar Trojan label. The original version is well worth getting a hold of.

Pressure Beat took over from Amalgamated in 1970. The label is all Joe Gibbs productions and ran until 1973. The cuts were all laid in Jamaica, where there was also a Pressure Beat label run by Joe Gibbs. In 1972 the studio moved again, this time to 20 North Parade.



Count Matchuki

Pressure Beating

Mick Whitnall's Top 3

Jack Of My Trade – Lord Comic

Shanky Dog – Bunny Flip

Mad Rooster – Lloyd Willis



Tim Wells

Jack of his trade!

Joe Gibbs came to be the predominant producer of the 70s, again hitting the national charts in the late 70s with Althea & Donna, and Dennis Brown who hit with an updated recording of *'Money In My Pocket.'*

"*'Money In My Pocket'* was a big school disco record from when I was a lad," recalls Mick Whitnall, guitarist for Finlay Quay and 100 Men. "Joe Gibbs made some commercial records but all his productions had an edge to them. I loved his tunes back when I was a skinhead. Amalgamated was my favourite of all the reggae labels, a real jackpot. Joe Gibbs used horns well; there's a real punch to them. It's interesting to see the roots of dub in these reggae sides. He's an inspirational artist."

The label's main interest is in its early DJ cuts. Lord Comic's perennial *'Jack Of My Trade'* is the best known of these, a cut to the Techniques *'You Don't Care'* rocksteady rhythm. The rhythm was well used by Joe Gibbs, it's also the backing for the classic skinhead tune *'Franco Nero'* by The Destroyers on Amalgamated.

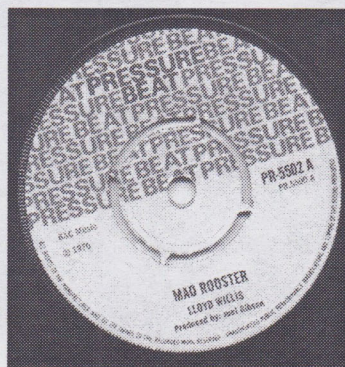
'Franco Nero' features Count Matchuki DJing.

There are no bad tunes on the label. It does have a small run though! The Lizzy tune, *'Ten Feet Tall'* is a solid cut and there are some nice versions and early dub tunes.

'Follow This Beat' is a version to The Pioneers' *'Catch The Beat'*, there are a couple of cuts to Peter Tosh's *'Maga Dog'*. Bunny Flip's *'Shanky Dog'* is a DJ cut whilst *'Boney Dog'* is a horns version. *'Tipatone'* uses Roman Stewart's tune, *'Try Me'* as backing. The same rhythm also backs up Big Youth's *'Tippertone Rocking'*.

'Pussy House Catch A Fire' is a popular tune whenever dropped at Reggae dances, mainly for the fire engine effects.

There are some decent skinhead reggae tunes, guitarist Lloyd Willis' *'Mad Rooster'* is from the much loved 'funky chicken' genre of reggae. It has Ansel Collins giving that hard organ that skinheads love so much.

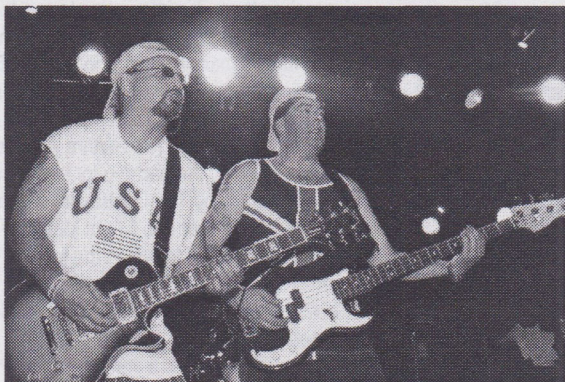


Holidays In the Sun

San Francisco

Photo Recap

-Day One-



Cockney Rejects



Cockney Rejects



GBH

Hits SE

-Day Two-



The Exploited

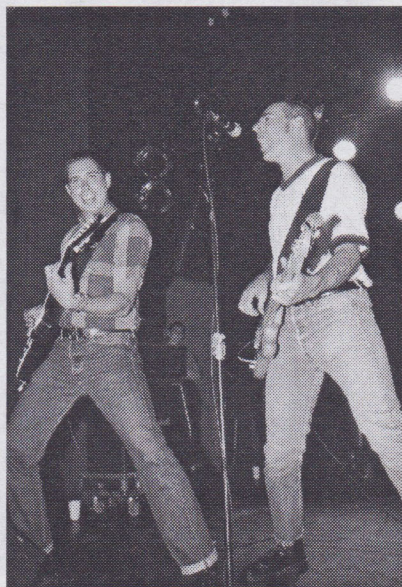
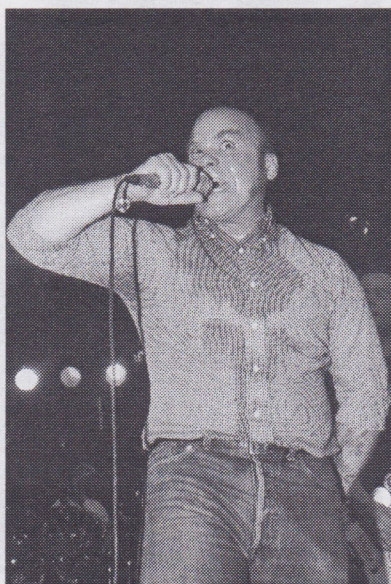


Slaughter and the Dogs

Hits SE
-Day Two-
(cont.)

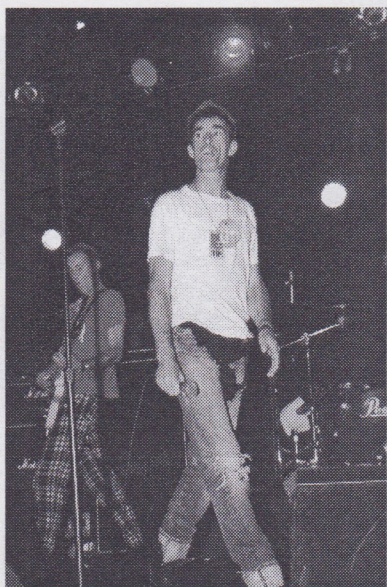


Slaughter and the Dogs

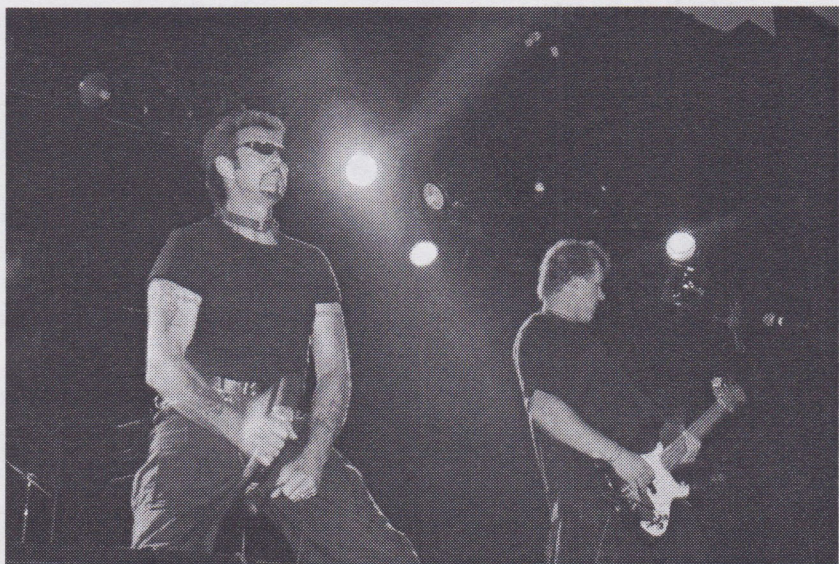


Reducers S.F.

Hits SE
-Day Three-



Sham 69

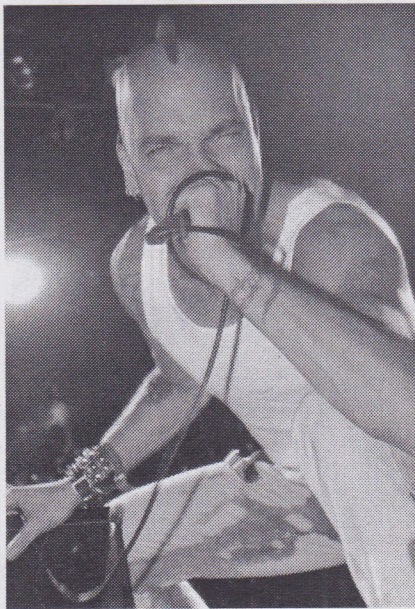


Anti Nowhere League

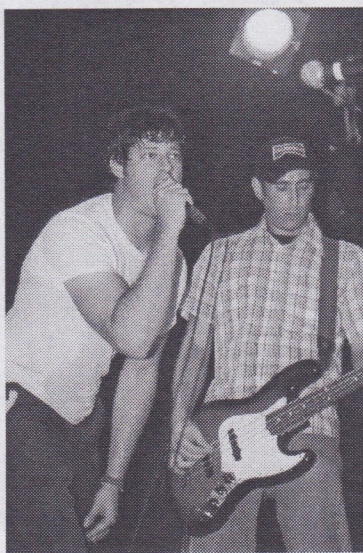
Hits SE
-Day Three-
(cont.)



Anti Nowhere League



Oxymoron



The Bodies

Holidays in the sun

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TIM WELLS

Ex-Skinhead of the late 70's, Former Zoot! Skazine writer, and sharp tongue of the East End, Tim Wells speaks out about Reggae, Fashion, and how today's skinheads differ from his time.

Interview conducted by Melissa.

Dark End of the Street: When & why did you become interested in Skinhead culture?

Tim Wells: I got into skinhead at school. We heard quite a bit of reggae, Skanga, the Rupie Edwards rhythm had hit. There were quite a few skinheads locally and we mostly listened to reggae. This was in the late 70s, Cactus put some good tunes out from Rupie Edwards, 'Boogooyaya', 'Irie Feelings', them kind of things. The Lloyd Parks tune 'Mafia' was pretty big too. Judge Dread was putting out tunes too. There was lots of great Joe Gibbs tunes coming out then too. I was still a saucepan lid but what we were wearing wasn't far removed from skinhead clothes anyway. It was what working class kids wore. Parallels or Oxford bags, Doc Martens, shirt and tank top. At that time I think we had beagle collars. A bit later on there was punk, but that was mostly posh kids, and then there was 2-Tone. We weren't too into that, it was too punk. There were a few of the punk bands we saw though. Those Richard Allen books got passed around lots at school. Those Hells Angels ones too, 'Chopper' and ones like that. Skinhead is an exaggeration of an English working class look so we moved into it quite easily.

Dark End of the Street: What were the fashions at the times & were you heavily into them?

Tim Wells: We wore quite different stuff compared to skinhead fashions now. We dressed smartly, kids now have taken that whole advertising thing from punk and look like walking bill boards! During the day we'd wear cord trousers and jackets, like those Levi denim ones. That and Converse All-Stars, always black with the white toes. Fawn cord was the colour where we were from. Other colours were popular elsewhere. We wore jeans and denim jackets a bit, but nowhere near as much as kids do now and we didn't sew things onto them. Jeans were crisply pressed and had a half-inch turn up sewn onto them. We only wore button fly 501s. We wore cherry red 8 hole DMs with yellow laces. We wore suits in the evenings. We had our suits tailored. To start with we'd buy suits and get them altered, extra buttonholes, steps or Vs cut to the trouser cuff, and so on. As we got older and earned more money we had hand made suits and shirts. There are lots of Jewish tailors where I live and they made some top-drawer shmutter. They had some really good tonik. I had a few tonik suits, I had a Prince of Wales one too. There was a ticket pocket arms race that got quite out of hand. 2 on 1 side, 1 on the other, then up a couple more, then more 'til it got to the point the sides of jackets were ticket pockets from the armpit down. There was also quite a competition to have the weirdest shirts. We generally had long sleeved shirts, sleeves rolled and a tank top. Some of the tank tops were pretty nifty. In summer we wore short sleeved shirts but outside of trousers. I had an Arnold Palmer short sleeved shirt that was the business. I had a really funky Frankenstein, that was the label, shirt that had multicoloured stripes on it. We liked window pane checks on short sleeved shirts. I had Brutus and Jaytex shirts too. There was a thriving business in stuff found at markets and 2nd hand shops. I used to hang around Brick Lane a lot so I got some decent shmutter. According to Midge I was considered a hunter/gatherer. We watched hundreds of kung fu films. That was something we'd be flash about, knowing kung fu films and the names of the actors. We'd know their Chinese names, English names, and their nicknames. My favourite was Mao Yin, Angela Mao, Lady Whirlwind. Some of the black lads wore Bruce Lee style kung fu jackets. Those black ones with the round collars, white sleeve cuff, and brocade fastenings. A few of the girls wore Chinese silk shirts, that was a sexy look. They wore these with suits. I think that fashions were more adventurous then. We'd come with our own stuff. We weren't too bothered if some book declared what we wore was 'skinhead' or not. We were what we were, regardless. We mostly wore brogues with suits. We'd antique red brogues and boots. Polish them cherry red, melt black polish and then buff that into the creases in the leather. I never had black boots and never

had steel toe caps either. That was just uncouth. Loafers were also OK, we used to put polished pennies into the bridge of them. Norwegians, clumpy shoes with a basket weave top were popular for a while too. They were more of 'day' look though, with parallels or Oxford bags. We used to get our shoes and boots from Balckmans in Cheshire Street, it's still there. Frank Wright made the best loafers, and we usually got Loakes brogues. Shoes never had DM soles, always leather. We used to put blakeys into the soles of brogues too. They tore up a few dance floors! We used to do that folded handkerchief thing in the top pocket of whistles and coats too. There were kept in place with a silver stud. Coats were sheepskins and crombies once you had the money. Crombies had to have a velvet collar, and cuffs if you were Jack the Biscuit. Obviously girls went for matching collars and cuffs. The ideal look was 'football manager', Big Ron preferably. Donkey jackets were quite popular, especially with Northern Soul kids. I never really got into that. We wore Harringtons too. Black and beige were the most popular where I'm from. I had a really cool $\frac{3}{4}$ length leather Sweeney coat too. I was quite well known for that coat. I had it for years. Some young pup has it now but he still pulls birds in it. One touch I liked when we were young was cravats undemeath shirts when we wore a decent whistle. We were quite into Hammer Horror films and liked the Ralph Bates look. In films like 'Taste the Blood of Dracula' there's some great scenes of toffs involved in debauchery, that was a look we really liked. The Victorian or Edwardian gentleman look was a good one. We were quite into 'Jason King', 'The Sweeney', and 'Hammer House of Horror', that kind of TV. It was pretty good going around on buses and tubes having people know you were yobs but also that you were better dressed than them. That really pissed off city gents! One of the things at the heart of skinhead is that you're a plebian snob. Girls always dressed smartly. Lace blouses were quite popular with them. They wore monkey boots and moccasins quite a bit which I've not seen girls wear for a while. Girls had proper feathercuts then. I don't know what that is on skinhead girls heads these days.. Our hair was cut number 4 and we had a side parting cut into it, usually to the crown. Our main hangouts were Gaz's Rockin Blues down in Soho. That was on Thursday nights. The Scala Cinema was another. They used to show films all night and serve beer and pies. They'd show maybe 5 kung fu in a run or a load of Vampyros Lesbos films. We did lots there, got drunk, got shagged, had fights, saw amazing films. It got shut, ironically, for showing Clockwork Orange, which was banned at the time.

Dark End of the Street: What were the favorite records around your parts?

Tim Wells: Our music was always reggae. Our firm's taste was for 'psychedelic reggae' the weirder the

better. King Horror was popular. He's still one of my favourites. We liked Crystalites tunes, and those kung fu tracks that Lee Perry cut. One of the good things about reggae is all the genres: cowboy, horror, funky chicken, rude, and so on. There's lots there to capture the imagination. Big tunes were 'Outer Space', the Upsetters tune from 'Scratch the Upsetter Again'. That's got some fantastic echo on the horns and organ. The girls liked a tune 'Something Sweet the Lady' on Gas. Rupie Edwards, who's still got a record stall locally, had a tune called 'The Return of Herbert Spliffington, that was my DJing signature tune. 'Promoters Grouse' was a great tune too. In that one they're chatting away in the booth and left the

like that. The thing then was to spin versions of a tune. If someone had spun 'Liquidator' rather than 'What Am I To Now' he'd have been laughed out of the place. Decent records were definitely the measure of your skinhead worth. We used to buy tunes in reggae shops and you had to hang about for ages listening to tunes and showing you knew what you were talking about. If you'd have gone in and dropped 'Wreck a Buddy' or somesuch you'd have been a laughing stock, and quite rightly so. In London in particular, DJs were big. I think it's 'cos there were more West Indians in London. Up north they didn't get much reggae so they listened to soul and wore lionels! Dennis Alcapone was living in London by then. He did some great records with Duke Reid and Coxsona Dodd. We liked him. I Roy was probably my favourite. I'm a big Moodies fan and his early DJ cuts on that label are pure gold. The DJs made some weird records too. We loved all those fucked up intros and effects. That I Roy album 'Presenting I Roy' was a good one. 'DJs Choice' was a good album too, with Dennis Alcapone, and Lizzy's Duke Reid versions on it. There was also Shorty the President, and Eek A Mouse, his tune 'Atlantis Lover'



Prince Buster, Gaz Mayall, & Tim.

was massive. One of the lads at the Robey did a really good impersonation of Eek A Mouse. My mate Steve was a Rolling Stones fan. The Faces were great, we listened to lots of country too. George Jones was probably the most popular there. The Santa Cruz skinheads came to London and got into Slade. Now there was a top drawer band! In London you hear all sorts of music, especially in pubs. In the US you tend to hear just one sort. I've never really liked that. I don't mind the country bars though, it has to be said! We used to hang out in reggae shops. Daddy Kool was the big one. You could hear music all day. There were quite a few reggae shops around Dalston too, not too far from me. The thing was not to be a plum. You had to know your music, know who the producer was just from hearing a tune, know what a version was a cut to... if you couldn't do that you were a nebbish. It was a dog eat dog thing with lads competing over who had the best or rarest version of a particular tune. White labels were pretty sort after. You had to know the difference from a JA to a UK pressing just by looking at the disc. UK pressings have a ridge around the label, it was that kind of thing you were expected to know. We listened to lots of different stuff, saw all sorts of bands but at the end of the day reggae was our pie and mash. Other sought after tunes were 'Sons of Thunder', the Lee Perry tune on Punch, 'The Return of Jack Slade', that's a good skinhead record. Popular tunes at dances were 'Heavy Reggae', the Roosevelt Singers cut to Johnny Reggae. That was on Sioux. 'Boss A Moon' was the best cut to Moon Hop, that was a good one. 'Nevada Joe', the Joe Gibbs tune was popular, and one of Buster's favourites was 'Dr. Fud the Fud and Del tune' on Song Bird.

Dark End of the Street: Were you ever involved inusic beyond being a listener?

Tim Wells: Well as I mentioned I used to DJ a bit. Mostly at ska shows, and at the Robey. That was the pub we drank in. I was known for playing quite a bit of Glam. That always went down well at a pissed up night, the Sweet, T-Rex, that kind of stuff. It's the kind of stuff every English kid of our age knows and loves. I'd play that, some TV themes, I had 'Monkey', 'Match of the Day', and I'd throw in some Chas and Dave too, all that with a whole heap of reggae. I played quite a few cuts to 'Ali Baba' and had some nice versions to 'Westbound Train' too. I've a rocking Ansel Collins cut to that. I DJed at Gaz's Rockin Blues a few times too. You needed good tunes to get to do that. That was the main skinhead club. Gaz put loads of ska and reggae bands and singers on. Seen loads of the greats there, and the not so great! I saw Horace Andy, Dennis Alcapone, Laurel Aitken, Prince Buster, Bad Manners, the Ska Flames from Japan rammed the place, The JB's - James Brown's backing band, the Potato 5, and even Bruce Willis playing harmonica! It was always full of nip birds too, that was quite an attraction. I was in King Hammond with Nicky Welsh. Nicky played with Bad Manners and the Selecter and is one of my best mates. That was quite a good laugh. We had some mad shows, fat go-go dancers, Chris Butler setting his arse on fire, and we were kitted out in Glam Rock skinhead gear too. The rumour was that it was original 70s reggae found on a Dalston market stall. Of course, any fool could listen to it and know that wasn't the case. Everyone in London knew it was just a laugh. The Krauts were quite upset about it though. Not really known for their sense of humour the Hun. I also did some stuff with Max Splodge and a few other odds and sods. The



King Hammond

King Hammond tunes we did were the best though.

Dark End of the Street: You're a well-known writer today, did you write as much back then? If so, what did you write for?

Tim Wells: I edit a poetry magazine these days. It is known as 'the readers wives of poetry' though! In fact we did a

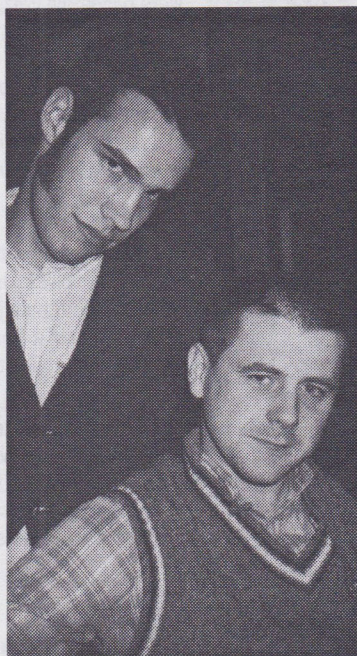
skinhead girl edition a

couple of years back. I used to do poetry when ranting verse was a big thing. You had the likes of Attila the Stockbroker, Seething Wells, Ginger John, Benjamin Zephaniah doing shows. I did shows with all of them quite a bit. There was poetry on the Oi albums, more poetry than reggae! John Cooper Clarke lived at the Robey and we did quite a few shows together. We still do, he's a man that knows his films. The shows were quite funny 'cos I used to get real punks and skinheads coming to see me. The trendies who

put the shows on used to get worried 'cos they were mostly schoolteacher types into all that 'alternative' pony. Working with Ben was funny. He's a rasta. Quite often I'd turn up and be shown to a dressing room. I'd wonder where he was. Eventually we'd meet at the bar, the dread and the skinhead. We'd say 'hello' and start chatting. The trendies would freak, "You two know each other?" That happened a few times. I did quite a bit for the ska magazine Zoot! in the 80s. That was fun. Hard As Nails was going then. That was the start of the whole skinhead revival thing really, Hard As Nails. It was the first post-Oi thing to get back to reggae. They featured some good Oi bands, and there were a few and also looked at reggae and decent clothes. I was going out with Natalie, one of the editors. Zoot! Came to be the best of ska zines, easy to see why. It was a fun magazine. I also did some stuff for a hip-hop magazine, Soul Underground. That was a laugh. They saw my work in Zoot! and wanted a white skinhead who knew his onions. I had a very different spin from the middle-class girls kissing black arse. He was a good bloke to work for, gave me some good assignments. I did a pretty good history of Stax. I did some stuff about the white, southern, country musicians who cut records with black singers. Proper soul. He liked that. It annoyed all the trendies and that was just what he wanted to do. I also worked on that porn mag, Feathercut Fomications, and I also did some stuff with Boots 'N' Booze in the US. That was a great mag, the 'Factotum' of skinhead. I shared a house with Doug, Buster Bloodvessel, and quite a few of the Santa Cruz skinheads stayed with us on and off for a while.

Dark End of the Street: When did you stop being a skinhead & are you at all involved in the scene today?

Tim Wells: I'm not a skinhead now. I still wear Ben Shermans everyday, I wear Farahs and brogues. I wear pretty much the same gear, and I still have a No 4. I did some photos for a poetry tour recently and the photographer said I looked like "a post-war bookie." Quite a good way to look I reckon. I've been to quite a few places doing poetry. Being me I always hit the bars. I've met lots of skinheads but I generally have nothing in common with them. Skinhead to me is very British working class and these kids have no handle to that. Most of 'em are right scruffs too. We'd have given 'em a kicking for being grease. It's a look that's deeply part of our culture. If you look at pics of Victorian hooligans it's quite telling. I was in the Mad Dog in the Fog in San Francisco. There was a good crew there, great tunes too. They even played King Hammond a few times! It's no surprise they're a notch up with Joel behind the bar. He knows his music and his films. Skinheads now only seem to have ½ an hours worth of conversation. Lots of them seem to be fitting into someone else's preconceived idea of skinhead rather than being themselves. It's like 'I'm a skinhead, this is the music I must like'. Most of 'em are just punks anyway. There were some good punk bands, Slaughter and the Dogs, the Vibrators and all, but they weren't really snappy dressers! I've still got all my reggae vinyl and have even Djed a couple of times recently. I can't think of any decent skinhead bands at the moment. I saw the Reducers SF and I think they're a top-drawer band. There's no decent live reggae bands coming through though as far as I know. We were much more into records than live shows though. We'd see a band just for a laugh, skinhead or not. We used to do all sorts though. Trying to have a chat with your average skinhead about films, or books these days though is a waste of time. Lots of 'em are too hooked into what they think they should be rather than what they are. I enjoyed being a skinhead, I wouldn't change that. I'm too old for it now though. I hope that the reggae keeps on spinning, the boots keep on stomping, and the birds keep on giving the geezers a time of it!



Joel of Boots & Booze with Tim.

Extra special thanks go to Tim Wells for all his support and contributions during the making of the first issue of this zine.

The short history of

NO FUTURE RECORDS

by Lazy from Aachen, Germany.

After the big punk rock invasion at the end of the 70's, all big and leading bands of the scene joined major records label and were big in business. This is an attitude that was not really the spirit of punk rock. So, Chris Berry decided in the early 80's to start his own record label and support new and young punk bands who had the true spirit of real punk rock.



Very fast he discovered a handful of bands who had a lot of energy and played raw punk rock with the real spirit of the punk-rock-generation. These were bands like Blitz, Red Alert, Peter + the Test Tube Babies and the Partisans.

The first release of the No Future Label was in August 1981 and that was the "All Out Attack" 7" from Blitz. Originally there were 1000 copies pressed with a fold-out cover. This record fell like a bombshell. Eventually this record sold 25.000 copies!!! The second release was the Partisans "Police Story" 7" in October 1981.



The first LP and the third release on No Future was the "A Country Fit For Heroes" Sampler in January 1982 with bands like Attak, Violators, One Way System and Blitzkrieg. Another big success was the release of the Blitz Album "Voice of a Generation" which had sold 15.000 copies in the first week and crashed into the charts at number 27.

Altogether there are 28 essential releases on this great label until the beginning of 1983. There are some more, but I think you don't need these with the exception of the Red Alert - "There's A Guitar Burning" 12" and the Violators - "Die with Dignity" 12" released at the end of 1983. Here they are listed in chronological order of the release date:



Blitz - All Out Attack 7"
Partisans - Police Story 7"
V/A - A Country Fit For Heroes 12"
Peter + the Test Tube Babies - Banned from the Pubs 7"

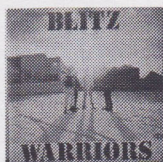
Red Alert - In Britain 7"
Blitz - Never Surrender 7"
Attak - Today's Generation 7"



Blitzkrieg - Lest we Forget 7"
Violators - Gangland 7"
Insane - El Salvador 7"
Channel 3 - I've got a Gun 7"

Partisans - 17 Years of Hell 7"
Red Alert - Take No Prisoners 7"
Samples - Dead Hero 7"





Peter + the Test Tube Babies - Run Like Hell 7"
 Blitz - Warriors 7"
 Attak - Murder in the subway 7"
 Blitz - Voice of a generation LP

Channel 3 - I've got a gun LP
 Crux / Crash - Keep on Running 12"
 Violators - Summer of '81 7"
 Peter + the Test Tube Babies - Pissed and Proud LP



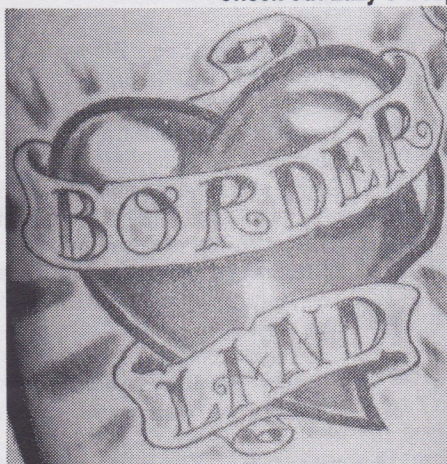
Partisans - s/t LP
 Red Alert - City invasion 7"
 Blood - Meglomania 7"

V/A - A Country Fit For Heroes Vol. 2 12"
 Red Alert - We've Got the Power LP
 Attak - Zombies LP



Violators - Die with Dignity 12"
 Red Alert - There's a Guitar Burning 12"

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**PUNKROCK HARDCORE SKA OII
 NOISEROCK INDEPENDENT WAVE**

Music Reviews

All reviews by Ryan unless otherwise noted.

Templars/ Devilskins split 7' -Oi! Strike Records

The Templars produce another nice release. This split has the Templars playing a classic Stones song, "Last Time". It has the great raw sound of Acre Studios. The Devilskins contribute to this with 2 cuts. Musically very similar to classic Italian Oi! like Klasse Kriminale. Nice leads over the top of the rhythm that would make you think Viking Rockers Ultima Thule. The second track is a bit faster, sounds much like early California Hardcore.

Counterattack 7' EP -Reality Clash Records

Starts off with a great sound similar to what you might hear from a Japanese Oi band, music gets faster and lyrics come in. Vocals are similar to Roughtrade, or Boot Party but better. The song 'Counterattack' is probably my favorite song on this 7". In your face and straight to the point. These guys are going to lead the way to the new future of American Oi!

V/A Tommorrow's Anthems Vol 1 -Gang Up! Skinzine/Records

The release came with issue #3 of Gang Up! Skinzine and it was limited to 350 copies on baby blue marble vinyl. If you don't own it by now, you might start asking yourself 'Why?' Four bands on this compilation- The Templars, Counterattack, Seige, & The Bureau. The Templars, like always, produce top-notch music. Their contribution to this is "Better Times" recorded at Acre Studios! I'm a big fan of the Acre Studio sound and I can't wait for the next release to come out of there. Counterattack shows to be very promising. The mix between Japanese and European Oi gives a very unique sound that is just going to get better and better. Siege has a very strong sound 'Conqueror' is very tough and has a very similar sound to Sideburns. The Bureau provide another hot cut. They sound

25

great with their gruff vocals and catchy guitars. This EP just kicks your ass again and again. Can't wait for future releases from all of the bands.

The Beltones "Cheap Trinkets" -TKO Records

The long awaited full length from these Floridiots is finally out. This album is even better than the 'On Deaf Ears' CD/EP. For those of you who've been living in a cave you should pick this up already. It's a great mix of Punk, Rockabilly, and what some might call Street Punk. 13 tracks of straight to the point, in your face, 'fantasy world' smashers.

Slaughter & the Dogs "Saturday Night til Sunday Morning" 7' -TKO Records

The 1st new Slaughter release in god knows how long! This is just a teaser of the new album that has been released by Captain Oi! & TKO Records. Side A is 'Saturday Night til Sunday Morning' which brings great hope for the new album from this sing along track. The B Side brings us a live recording of the classic 'Quick Joey Small' recorded at HITS Morecambe, England in 1999. Available on red wax for you collectors.

Slaughter & the Dogs "Beware of..." LP -Captain Oi! TKO Records

Slaughter is back! With a tour in progress in support of this new album anyway. The album starts off strong with 'Saturday Night til Sunday Morning' and continues on with song after song. Many songs are similar to the sound of the TJM releases. This also contains a new recording of 'Hell in New York', very appropriate, considering. All in all it's a great effort by these 70's rockers. The TKO version contains a music video for 'Saturday Night til Sunday Morning'. It's definitely a cool bonus, worth checking out.

Youth Defense League 'American Pride' 12' EP -Vulture Rock Records

Well, what can you say about these guys? Either you like them or not. Re-mastered original recordings by Don Fury himself. The

sound quality is excellent, it's just like a kick in the face.

Decibelios "Gual De Borrachos Pero Mucho Mas Orgullosos" Picture Disc LP - Decibelios Records

These guys fucking rock, Spanish Oi at it's very best! This is a live recording from 1985 on a cool picture disc LP. Sound quality is top notch. If you haven't heard of these guys you might as well crawl back into your cave. An official release on Decibelios Records, if you can find it, buy it. Comes with a cool booklet with some lyrics, all in Spanish.

Guet Apens EP -Bords de Seine Records

New French Oi! Music might remind one of Close Shave on the B-Side with a mid-tempo hard Oi sound. Strong vocals. The A Side has two tracks. The first, "Je ne fais que passer" has a sound much like Gundog, which would make sense since the lineup has some of their members. The second song on the A side, "Fete denfer" is musically reminiscent of the West Side Boys, but faster. Only downside is that it's all in French. Worth a listen.

The Authority! "The Fight" 7" -77 RPM Records

Honestly, I'm not a fan of The Authority, but I was a bit surprised by this 7". Musically both songs fuckin rock, but once again the vocals ruin the songs. This has heavy bass lines and great guitar leads. The title track is very upbeat and the B side "The End" once again brings great music but is ruined by the vocals and lyrics. I just wish it was "The End" of singer Bill's career with The Authority. Although they're good vocals from someone who appears to be tone deaf.

Bonecrusher "For Your Freedom" 7" -77 RPM Records

The boys are back. Bonecrusher once again comes back with 3 killer tracks; "Gotta Believe", "Freedom", and "It's up to you". The sound of this single is very similar to that of the 'Working for Nothing' CD that came out a few years ago. This is straight up street rock

in your face aggression. This isn't any generic "street punk" you might be thinking it is. This does NOT sound like SLF or the Clash. For those of you too afraid to buy this, go to MP3.com to find some tracks by these guys.

Red, White, and Blue 7" -Pure Impact Records

If you like really shitty lyrics and mediocre mid tempo wannabe hard rock, this is for you. The A side "Downfall of Society" is a horribly written song blaming immigrants for the 'downfall of society'. The B Side, "Boys from Jersey" is a pathetically short song. It's a minute and a half chorus of "boys from jersey" over and over again. Does it get any more pathetic? Of course it does! To top it all off in the band photo one of the guys is wearing a great shirt <sarcasm> that blatantly tells you where these guys stand. It says, "Speak English or Get the Fuck Out". He might as well have the SS Bolts tattooed on his forehead. What a bunch of schmucks.

Filthy Thieving Bastards "A Melody of Retreats and Broken Quills" CD/LP -BYO Records

What can I say about these guys? If you don't know, FTB has members of San Francisco punk Legends, Swingin' Utters. This is the Bastards second release following the first that was on TKO Records. On this new one, they track vary from song to song. Some songs are very reminiscent of the Pogues, no doubt about that. Others are songs you might hear the Utters play. Johnny & Darius produce great lyrics and usually sing about a variety of things. If you enjoy the Pogues and Swingin' Utters, this is for you. Unfortunately, this release isn't as strong as the "Our Fathers Sent Us" CD/EP on TKO, but it's still a great effort.

Vanilla Muffins "The Power of Sugar Oil" CD -Reality Clash Records

This is by Switzerland's masters of what has been called 'Sugar Oi!' To be honest, I'd never heard these guys before and I didn't know what to expect. From what I've been told, this is typical Vanilla Muffins and I was

quite impressed. Very catchy melodic poppy Oil! 14 tracks of the Muffins with a short but sweet piano intro by none other than Frankie "Boy" Flame himself! Well produced and an all around great recording.

Dead Empty "Blame Luck Blame Fate" Picture Disc 10" -Reality Clash Records

Hell yeah! This is a re-release of the CD/EP that was on Cyclone Records but this time it's on a sweet picture disc. It's a 7 song 10" and it fuckin' rocks from start to finish. Similar in sound to Defiance's "No Time" EP. A bit of punk with a lot of rock and roll. Catchy hooks and great vocals, and solos come in at just the right time. Maybe a better comparison would be the Bruisers, but the later more street rock stuff like Still Standing Up/ Molotov. Go Buy This!

Dreamlets "Ready Rocksteady Go with the Dreamlets" EP -Copasetic Mailorder & Brutus Records -review by Melissa

This is the 5th release from this 8 piece Japanese Rocksteady band. They've been around quite a while now and recently toured with Alton Ellis! Excellent female vocals in English and the musicians couldn't be better. It starts off with "Someday We're Gonna Love Again" an upbeat number with a catchy chorus that'll stick in your head for weeks. Next comes "Little Bell" a slightly slower number that reminds me of Southern California Rocksteady bands like Ocean 11. It concludes with an awesome version of "My Boy Lollipop" in Japanese! My only complaint is one side plays at 33rpms, the other at 45rpms, which makes for some confusion when you flip the record over. All around an excellent release, I highly recommend it.

If you'd like to see your release reviewed here, please send a copy to us at:

**Dark End of the Street
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Remember, it's a review. If you can't take some criticism, don't bother. We'll give you your honest opinion every time.

Where to Get Them

TKO Records

3126 W. Cary St. #303
Richmond, VA 23221
www.tkorecords.com

Reality Clash Records

PO Box 491
Dana Point, CA 92629-0491
www.realityclashrecords.com

Copasetic Mailorder

Viktoriastr. 85
522066 Aachen
Deutschland
www.copasetic.de

77 RPM Records

PO Box 9186
Glendale, CA 91226
www.77rpmrecords.com

Gang Up! Skinzine

c/o Adam G.
3654 New Hampshire Ave NW Apt #6
Washington, DC 20010
www.gangland.org/members/gangup

Bords De Seine

BP 85 - 75561
Paris Cx12
FRANCE
www.bordsdeseine.fr/st/

BYO Records

PO Box 67609
Los Angeles, CA 90067
www.byorecords.com

Vulture Rock Records

PO Box 1796
Stanwood, WA 98292
www.vulturerock.com

Pure Impact

PO Box 16
1910 Kampenhout
Belgium
www.pure-impact.com

THE DEBONAIREES

This interview was conducted by Melissa, when the Debonaires played the Grange Hall in San Luis Obispo. The people interviewed were Jason- Bass, Mike- Guitar, Ryan- Keys, David- Sax & Pizza Man.

Dark End of the Street: First of all, how long have you guys been together and where did the band start?

Jason: We originated in Riverside, California and we've only been here for 4 years?

Mike: 5 years.

Ryan: 6 years.. exactly.

J: See we all have different answers.. Well, I actually didn't start in the original band, there were a bunch of actual original members that have left.

David: We've lost a drummer, singer, a lot of members lost. A lot of horn players.

Dark End of the Street: So, the current line-up's pretty different from the original?

J: Yeah.

D: Yeah, a different style of music even.

J: Yeah, we have a different singer now and we're going to try to put out a CD. And we've got a pretty new horn line except for David. Everybody else on horns is newer.

Dark End of the Street: Tell us about the new album you guys have coming out..

J: We already recorded it we're just trying to get the money together to distribute it, make copies..

Dark End of the Street: How would you say it differs from your first album, 'Groovin' After Sundown'?

J: We kind of changed our style.. not changed but evolved..

M: It's more our style now than the last album, not trying to do a certain sound. It's more like we've played together for a long time now.

Dark End of the Street: So, the sound is evolving? People are getting comfortable?

M: Yeah

DES: What do you think of the Ska & Reggae scene in LA right now?

J: It's pretty cool, there's good bands coming out. Probably some of them have been around longer than us, you know. I dunno, we play with a few of them once in a while. We play West Hollywood. There's always shows at the Whisky A Go Go.

Ryan: There's always a good crowd in LA.

Dark End of the Street: How would you say it's changed over the past few years? Would you say it's progressed? Has the sound changed?

J: Of the whole scene?

Dark End of the Street: Yeah, in general.

Ryan: I think the sound has become people trying to play more Reggae, less Traditional Ska. They discovered Dynamic Pressure and they wanted to play Skinhead Reggae. They heard Ocean 11 and they wanted to play Rocksteady. Pretty soon all the bands are playing a

complete set of Reggae and Rocksteady as opposed to 5 years ago, seeing bands playing like See Spot it'd be all Ska.

Dark End of the Street: What are your favorite bands to play with?

Mike: We like playing with the Irie Beats, we like to play with the Slackers a lot. That's about it.
<laughter>

D: The Steady Ups!

J: The Rhythm Doctors are pretty cool, we kind of know them and play with them sometimes.

Dark End of the Street: If you guys could play with any bands Dead or Alive, who would you play with?

M: The Skatalites with all the original members.

J: Yeah, we've played with the Skatalites, but obviously not the original band.

Dark End of the Street: Is that your dream show?

J: The Skatalites, um..

M: Alton Ellis, it'd be good to play with him.

Dark End of the Street: Have you guys toured at all? Are you planning any tours?

M: We haven't really gone on any big tours, we go on road trips on the West Coast and stuff.

J: We do 3 or 4 shows in a row, nothing big so far.

Dark End of the Street: How did you guys hook up with Bernie of Rivercidal Records?

<tons of laughter>

D: He came up asking for some change..

<more laughter>

J: Actually Tony, our old singer knew him and he started coming around to practices. He used to be a stage manager for the Skeletones in Riverside and he kind of stopped being their manager. I guess he liked it and thought we had talent, we had a first CD and he pretty much paid for most of it. The recording, the distribution..

Dark End of the Street: Okay, that's about it, any final comments?

J: Try to buy our CD when it comes out soon.

Dark End of the Street: Does it have a name?

M: We're kind of between names.

J: That's one of the many things we gotta figure out.

Dark End of the Street: Okay, so just look for the new CD?

D: If you like dub and reggae numbers, get it. It's mixed by Brian Dixon.

J: It'll be out sometime soon!

Thanks to the Debonaires and Bernie at Rivercidal Syndicate Records for setting the interview up. For more info on the Debonaires check out www.debonaireska.com



The Reggae Scene

* Reggae Top 5's * Reggae Top 5's * Reggae Top 5's * Reggae Top 5's * Reggae Top 5's * Reggae Top 5's *

Rupie & Sidy- Return of Herbert Spliffington

Herman's All Stars- Nightmare

I Roy & Ebony Sisters- Let Me Tell You Boy (Version)

King Horror- The Cutting Blade

John Holt- Ali Baba

Tim Wells, Writer, Ex-Skinhead. Stoke Newington, London.

Hippy Boys- What Your Excuse

Music Doctors- First Note

The Roosevelt Singers- Heavy Reggae (Johnny Reggae)

Reggay Boys- BA BA

Junior Byles- Beat Down Babylon

Paul Morton, Former Rhythm Doctors Percussionist.. Los Angeles, CA.

Bunny's Allstars- Bosswalk

Jumbo Sterling's Allstars- Hot Dog

Hippy Boys- Cat Nip

The Cats- Swan Lake

Eric Barnet- Fat Turkey

Rick Kendrick, the InCiders. San Francisco, CA.

The Kingstonians- Hold Down

The Crystalites- Splash Down

Rad Bryan- Cuban Waltz

Pat Kelly & The Techniques- A Man of My Word

The Pioneers- Reggae Fever

Colin Hoskin, Croptop skinzine. Cornwall, UK.

Jumbo Sterling- My Sugar Ain't Sweet

Derrick "The Chariot" Harriott- Sitting On Top

The Maytals- Night & Day

Johnny Lover- Nevada Joe

Dirty Harry & The Aggrovators- The Poor Barber

Dion Watts, Former Bad Manners Tour Manager. San Francisco, CA

Eric Donaldson- Never Get Away (Caught You Redhanded)

Sir Lord Comic- Jack of My Trade

John Holt- Ali Baba (Night Train Version)

Claudette & Corporation- Skinhead a Bash Dem

Uniques- Too Proud to Beg

Midge Briggs, reclusive skinhead darling of the Docklands.

Winston Hinds- Cool Down

The Tennors- Reggae Girl

The Upsetters- My Desire

Ernest Wilson and Freddy- Just Once in my Life

The Kingstonians- Hold Down

Shawn Atkinson, DJ. San Francisco, CA.

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